



Amanda Selwyn
Dance Theatre

*engaging audiences from start to finish and
beckoning a response of thought, feeling, and soul*

Mission

Amanda Selwyn Dance Theatre/Notes in Motion engages communities in dynamic dance theatre and inclusive arts education programs. Amanda Selwyn Dance Theatre presents dance theatre productions that activate emotional expression. Through an interplay of athletic and articulate motion, we present theatrical and immediate works that engage audiences from start to finish and beckon a response of thought, feeling, and soul. Notes in Motion brings dance education programs to the NYC Public Schools in styles including modern, ballet, tap, jazz, hip hop, Latin, African, and more. Programs are united by our singular approach to dance education, *The Movement Exchange Method*, which combines technical instruction with creative skill-building and collaborative learning. Programs foster self-discovery, risk-taking, and making connections. We aim to provide access to the art form of dance to inspire the next generation of dance enthusiasts.

History

Founded in 2000, Amanda Selwyn Dance Theatre has presented 18 original evening length works and dozens of shorter works at NY Performance Seasons and festival engagements, and offers residencies to colleges and universities. We include audiences in the creative process by offering open rehearsals, informal performances of developing work, and access to videos, photos, and interactive tools on our website. We have presented over 130 productions at venues including Baruch Performing Arts Center, New York Live Arts, Mark Morris Dance Center, Tribeca Performing Arts Center, The Kumble Theater, Jacob's Pillow Dance Festival, Danspace Project, The Ailey Citigroup Theater, John Jay College, and Gibney.

"Amanda Selwyn is a master at illustrating the symbiosis of sound and movement, the romance of motion and emotion – she had me laughing, crying, cringing and gasping all in the short 55-minute production." – *Inside New York*

"Choreographically, Amanda's point of departure is not an image or a gesture, but a theatrical imperative felt in her insistence on expression." – *Jacob's Pillow Dance Festival's Pillow Pages*

Grants Awarded

Dance/NYC, Harkness Foundation for Dance, Dizzy Feet Foundation, Puffin Foundation, Friars Foundation, Bossak/Heilbron Charitable Foundation, City Council Members Bill DeBlasio, James Gennaro, Farah Louis, Rosie Mendez, Kevin Riley, Carlina Rivera, Althea Stevens, Marjorie Velazquez, Inna Vernikov Manhattan Borough President Gale Brewer, Lower Manhattan Cultural Council, JP Morgan Chase, City National Bank, Credit Suisse, NRG, Inc., Washington Post and Company, Bank of America, Cross River Bank, MetLife Foundation, Johnson and Johnson Foundation, West Harlem Development Corporation, Manulife Investment Management/John Hancock, Benevity Community Impact Fund

Amanda Selwyn Dance Theatre programs are made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Amanda Selwyn Dance Theatre is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Council on
the Arts

NYC Cultural
Affairs

Residencies for Universities and Professional Dancers

Programs range from 1-4 weeks and are custom-designed to meet the needs of each student group. Each program includes combinations of the following workshops/classes/performances:

Composition/Repertory Workshops – We are interested in creating opportunities for your students to perform both an original work and a repertory Amanda Selwyn Dance Theatre work. Through Selwyn’s unique and collaborative dance-making process, Selwyn will create an original work with the students during our residency period in addition to setting a piece from our rich repertory. Depending on the length of the residency period, Selwyn can set shorter or longer works on students and likewise, develop original material that is resonant of the strengths of the dancers in the program.

Choreography Workshops – In Choreography Workshops, Selwyn will work with students on developing their own short choreographic studies with clear motifs, well-constructed phrasing, musicality, originality, and a strong theatrical point of view. She will also work with students on how to build out movement material into a larger work exploring pattern, repetition/theme and variation, use of solos, duets, group work, abstraction and narrative, design elements, character/environment, and dramatic arc.

Technique Workshops | Company Class – Selwyn and her company of dancers will teach students Company Class with a rigorous center warm-up, across the floor exercises, and center phrase work that develops technical clarity, strength, flexibility, agility, precision, performance quality and personal expression, and skills to master the coordination, movement memory, and athleticism required for her choreography.

Arts-in-Education Workshops – In addition to presenting innovative dance works, Amanda Selwyn has been bringing arts-in-education programming to 3K-12th graders in the NYC Public Schools for 24 years. In our Notes in Motion Arts-in-Education Workshops, we will emphasize ways in which your students can develop as teachers to build out their career and make a living in the field of dance. Workshops will explore engaging approaches to classroom management, culminating events, connecting dance to other aspects of the school curriculum, collaborating with classroom teachers, assessing students learning, practice teaching, and studying and analyzing the dance standards as outlined in the NYC Department of Education’s *Blueprint for Teaching and Learning in the Arts*. The students will be able to connect with their passion for dance and develop leadership skills that can be applied throughout their dance careers.



Repertory Works

Habit Formed is an evening-length work that traverses a spectrum of emotions associated with habits, from euphoria to restlessness to liberation. The ultimate journey of the work is a story of discernment, unpacking how we can be empowered by intentional habits and not impaired by them. *Habit Formed* premiered March 2024 at BMCC Tribeca Performing Arts Center.

Threads is an evening-length work that explores what holds us together in isolation and the practice of letting go. The threads can be fixed, torn, mended, or woven. *Threads* is a tribute to the grit and resilience of this moment – a willingness to do the work and to inquire, to sit in uncertainty and ponder what is on the other side. *Threads* premiered April 2022 at New York Live Arts.

Hindsight is an evening-length work with a focus on reflection and memory. *Hindsight* references signature structures from two decades of richly layered repertory and explores the growth possible from looking back at history. *Hindsight* premiered March 2020 at Baruch Performing Arts Center.

Crossroads is an evening-length work that explores forging into uncharted waters and that tumultuous process of self-discovery. Inspired by works of Magritte and Escher, *Crossroads* shapes a surrealistic landscape that lingers in moments at the crossroads, choosing one path or another, and how those moments steer the course of our lives. *Crossroads* premiered June 2019 at New York Live Arts.

Refuge is an evening-length work inspired by Francesco Clemente's *Encampment* that explores isolation, inner reflection, and the creation of sacred space. *Refuge* premiered at Mark Morris Dance Center in November 2017.

Renewal is an evening-length work that unpacks the state of being made new, fresh, or strong again – dramatizing how we reinvent ourselves again and again over time. *Renewal* premiered at Tribeca Performing Arts Center in March 2015.

It's a Game is an evening-length work that brings games to life through character, movement, line, pattern, relationship, and human drama. Inspired by the work of Alexander McQueen and the magic of Harry Potter, the piece creates a moving fantasy of power dynamics, competition, and strategy. *It's a Game* premiered at New York Live Arts in June 2013.

Detour is an evening-length work that shifts perception and perspective. Turning movement inside out, *Detour* plays with timing and musicality, stillness and repetition, special design and direction. It is in these moments of detour when possibilities for change reveal themselves. *Detour* premiered at New York Live Arts in June 2012.

Five Minutes is an evening-length work that takes the audience through a series of contrasting emotional and physical paradigms in five-minute intervals. *In Five Minutes*, our experience of time is malleable and the world on-stage renews itself into a different place and time every five minutes. *Five Minutes* premiered at Dance Theater Workshop in June 2011.

Passage is an evening-length work that explores overcoming obstacles, discovering resilience, and being open to life's possibilities. *Passage* premiered at the Kumble Theater for the Performing Arts in June 2010.

Undercurrent is an evening-length work that explores that which is beyond our control. Water, which expresses its nature in a relentless way, drives the choreography. At times, the water transforms into cascading tides. At other times, a single drop. *Undercurrent* premiered at the Ailey Citigroup Theater in June 2009.

Hearsay is an evening-length work that takes sound and language into the body and pursues the soul of both the message and the messenger. The evening-length work traverses a moving language of subtle and not-so-subtle changing modes of communication. *Hearsay* premiered at Dance New Amsterdam in 2008.

Interiors is an evening-length work that takes the audience on a journey to five interior places – a bedroom, kitchen, hallway, bathroom, and closet. By removing the walls between these different spaces, concepts of public/private realms are brought to question. Everyday living space is examined under the microscope in the moving environments the dancers sculpt in space. *Interiors* premiered at Danspace Project in 2007.

Disturbance is an evening-length work that is luscious and demanding, unveiling a landscape in transformation. Each disturbance, by force or by choice, causes personal change. *Disturbance* is an evening-length work that premiered in 2006 at the Ailey Citigroup Theater.

Salut undresses a society party. Exploring character and social gesture, the piece moves between stillness, chaos, and absurdity, using furniture pieces and hand props. *Salut* premiered at The Gerald W. Lynch Theatre at John Jay College in 2005.

Tilt is a bright and energetic piece that explores lines of the body tilting in space as well as what it means to tilt perception, incite distraction, draw focus, and precipitate physical reaction. *Tilt* premiered at the Gerald W. Lynch Theater, John Jay College in 2005.

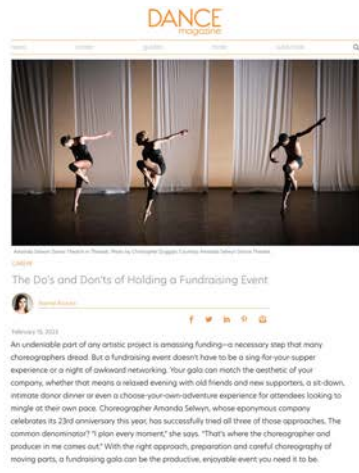
Behind Us explores personal vulnerability, seeing, and being seen. The scenic design includes a large wall that the dancers climb, balance on, hide behind, and penetrate. *Behind Us* premiered at Dance Theater Workshop in 2004.



Selected Performance History

<i>Habit Formed</i> World Premiere	March 1-2, 2024	BMCC Tribeca Performing Arts Center, NYC
<i>Habit Formed</i> Previews	June 10, 2023	NYU Studios, NYC
<i>Habit Formed</i> Previews	December 14, 2022	Compass, NYC
American Dance Guild Festival	December 3, 2022	Ailey Citigroup Theater, NYC
Hofstra University Residency	January- April, 2022	Long Island, NY
<i>Threads</i> World Premiere	April 5-7, 2022	New York Live Arts, NY
Green Afternoon	10 Summers 2011-2023	East Hampton, NY
<i>Threads</i> Season Preview	June 11-13, 2021	Open Culture NYC
Dance for Your Dinner	May 22, 2021	CS Coach House, High Falls NY
<i>Hindsight</i> World Premiere	March 5-7, 2020	Baruch Performing Arts Center, NYC
American Dance Guild Festival	October 4, 2019	Ailey Citigroup Theater, NYC
<i>Crossroads</i> World Premiere	June 20-22, 2019	New York Live Arts, NYC
Footprints Festival	4 Years - 2015-2018	MSD Little Theater, NYC
<i>Refuge</i> World Premiere	November 2-4, 2017	Mark Morris Dance Center, Brooklyn, NY
Wassaic Festival	August 18, 2017	Wassaic, NY
White Night	April 8, 2017	Reflections Yoga, NYC
<i>Refuge</i> Studio Preview	June 5, 2016	The Ailey Studios, NYC
<i>Renewal</i>	March 13-15, 2015	Tribeca Performing Arts Center, NYC
Winter White Gala	February 8, 2014	Rebecca Kelly Ballet Studio, NYC
<i>It's a Game</i> World Premiere	June 27-29, 2013	New York Live Arts. NYC
Pushing Progress	May 18-19, 2013	Peridance, NYC
Pentacle APAP Showcase	January 2012 and 2013	Ailey Citigroup Theater, NYC
<i>Detour</i> World Premiere	June 21-23, 2012	New York Live Arts, NYC
Pushing Progress	May 19-20, 2012	Peridance, NYC
<i>Detour</i>	April 17, 2012	Dixon Place, NYC
White Night II	February 25, 2012	Space on White, NYC
Pushing Progress	January 8, 2012	Peridance, NYC
Westfest	December 8-11, 2011	Merce Cunningham Studio Theater, NYC
Dance Teacher Summit	July 30, 2011	Hyatt Hotel, NYC
Jacob's Pillow	July 8, 2011	Beckett, MA
<i>Five Minutes</i> World Premiere	June 23-25, 2011	Dance Theater Workshop, NYC
White Night	February 26, 2011	Space on White, NYC
DUMBO Dance Festival	September 23-25, 2010	Brooklyn Bridge Park, NYC
<i>Passage</i> World Premiere	June 10-13, 2010	Kumble Theater, Brooklyn, NY
<i>Passage</i> excerpt	April 14, 2010	Dance Theater Workshop, NYC
<i>Transition</i>	February 27, 2010	Speyer Hall, NYC
DUMBO Dance Festival	September 27, 2009	John Ryan Theater, NYC
Jacob's Pillow	August 26, 2009	Beckett, MA
<i>Undercurrent</i> World Premiere	June 11-14, 2009	Ailey Citigroup Theater, NYC
<i>Hearsay</i> World Premiere	June 2008	Dance New Amsterdam, NYC
<i>Interiors</i> World Premiere	June 2007	Danspace Project, NYC
<i>Disturbance</i> World Premiere	June 2006	Ailey Citigroup Theater, NYC
<i>Tilt</i> World Premiere	June 2005	John Jay College, NYC
<i>Unframed</i> World Premiere	June 2004	Dance Theater Workshop, NYC

"Distinctive, off-kilter elegance" – The New Yorker



DO Explain the Benefits
 Danielle Russo, artistic director of her own project-based cooperative, Danielle Russo Performance Project, is as transparent as possible about where monetary donations go. "I'll say, 'This is what our budget is, this is what we have secured, and this is the balance,'" she says. "But I'll also break it down in terms of a gift of a amount of dollars will support one of our dancers for one week of rehearsal." It gives donors the sense of what they're contributing to. Selwyn's goal with each fundraising event she holds is always the same: "The formula that I aspire to is that 30 percent of the revenue goes to cover the event, and 70 percent is our net," she says.

DO Carefully Consider Timing
 Plan well in advance. Selwyn recommends beginning to plan your event six months beforehand. Consider whether—or not—to link the event to a premiere. Because of the volume of work involved in launching a gala and a premiere, some artists may choose to separate an annual fundraising event from their performance season. "That said, it can be nice when we're engaging performance audiences to have a benefit night at the same time!" Selwyn says. "It feels natural!" Last-minute deadlines can work in your favor. "Donors will respond more generously if they know it's the final countdown to a production—that their gift is not only critical but will make something happen!" says Russo.

DO Create a Host Committee
 Selwyn asks current and former board members and friends of the company's dancers and collaborators to serve on a gala committee and sell a certain number of tickets to that year's fundraising event. "That's how we meet our sales goals," says Selwyn. "It's very hard to get people to attend a fundraising event, unless they're affiliated in some way with our organization."

DO Make Sure Your Event Is Accessible
 "Accessibility is really important in a multitude of ways," says Russo, citing the venue location and whether it is central and can be reached by several modes of transportation, and also means the standards of the Americans with Disabilities Act in terms of physical accessibility. Selwyn tries to keep the evening's programming flowing. "I don't want people to have to stand up and watch a 45-minute presentation," she says.

DO Find Sponsors or In-Kind Donations
 Creating business partnerships or getting food and drink donated for your event can make a big difference in how much you're able to put directly toward your artistic project's budget (as opposed to your fundraising event's operating costs). "When I first started my company, in 2000 I had a collaborator who was great at just pounding the pavement," remembers Selwyn. "They made relationships with people who ended up providing food and wine for our events for years. When you find a way to build relationships and keep connected to them, it becomes an easy after a while."

It's Not Just About the Money
 "The invitation to come learn about the work and engage with all of the collaborators, and also food and drink with new people with like-minded interests, without the commitment of a certain donation—that's welcoming!" says Danielle Russo, noting that while more established companies might have a ticket fee for a fundraising event, smaller and younger cooperatives like hers often don't have audiences who can afford that ask. "Our goal is to not only raise money that evening, but, more importantly, to have committed audience members for our performance."

Even for choreographer Amanda Selwyn—who has a donor base that can afford a ticketed event—the focus is on cultivating support. "Our biggest goal is building partnerships and relationship with people who could become supporters," she says. That's why her fundraising events offer different experiences for attendees. "I like to offer diversity of engagement—somebody might sit to sit down and talk to their friend. Someone else might want to get to know the artists. Someone else might want to experience the rush of a silent auction."

AMANDA SELWYN | **AMANDA SELWYN DANCE THEATRE** | **EMILIE BUCK**
AMANDA SELWYN DANCE THEATRE | **CHOREOGRAPHER** | **STYLING**

Amanda Selwyn Dance Theatre/Notes in Motion was featured in the March 2023 Dance Magazine article "The Do's and Don'ts of Holding a Fundraising Event."



Setting It Up
 Like many dance organizations in densely populated urban centers, New York City's Amanda Selwyn Dance Theatre earns revenue through contracts with local schools to provide dance education in the classroom. In turn, these contracts support the company's performances, typically produced at a net loss. When COVID protocols paused community engagement programs indefinitely, many companies were forced to furlough any teaching artists who hadn't already left the field. ASDT executive and artistic director Amanda Selwyn, who founded the company in 2000, remembers well the hit to her partner school's budget during the financial crisis that began in 2008. Over the course of the next decade, Selwyn had steadily rebuilt those relationships. "Going into the pandemic, we'd just had our most robust year of arts education yet, with about 20 programs," she says.

In 2021, in part to address the financial hardship for low-income parents who need childcare during summer holidays, the New York City Department of Education and Department of Youth and Community Development launched six five-weeks of educational activities, plus breakfast one lunch, called Summer Rising. ASDT, as an organization with two decades of experience with (and contracts at) neighborhood schools through its Notes in Motion curriculum, was well-positioned to be involved. With 12 grants totaling \$300,000, ASDT was able to provide 20 to 30 hours or more of instruction, four days a week for six weeks, in its many of 12 different sites per day. "We could provide almost full-time employment for artists, and we hired about 45 of them," Selwyn says. More than a third of Notes in Motion's total sessions since 2000 occurred during the 2021-22 school year, when it reached more than 54,000 students—10 times the program's size before COVID.

NEW YORK CITY SCHOOL STUDENTS MEET WITH NOTES IN MOTION. PHOTO BY CHRISTOPHER DUGAN. COURTESY ASDT.

Amanda Selwyn Dance Theatre/Notes in Motion was featured in the January 2023 Dance Magazine article "Against All Odds, Six Dance Organizations Find Ways to Thrive in Hard Times."

"Ms. Selwyn's choreography blends athleticism, theatricality, sensuality, romance, passion, and humor in good measure, and a collage of well-chosen music underscores the swings of mood and gives the production a cohesive feeling." – Oberon's Grove

"Artfully athletic, expressive choreography...Choreographer Amanda Selwyn uses gesture, narrative, and character to move her dances beyond pure bodies in motion and into social commentary and critique." – Flavorpill


"Ms. Selwyn has her own voice, she speaks from a place within the heart, she is unafraid to peer into the corners of one's soul. She explores every corner, and what she finds she expresses with movement that which cannot be said in words." – NYC Dance Stuff

Amanda Selwyn is a master at illustrating the symbiosis of sound and movement, the romance of motion and emotion - she had me laughing, crying, cringing and gasping all in the short 55-minute production." – Inside New York

Artist Biographies

Amanda Selwyn (Choreographer/Artistic Director) Amanda Selwyn (Artistic Director/Choreographer) founded Amanda Selwyn Dance Theatre/Notes in Motion in 2000 and in 24 seasons, has directed over 110 productions, developed a network of artists, and created Notes in Motion's dance education program. Amanda's choreographic works include: *Threads, Hindsight, Crossroads, Refuge, Renewal, It's a Game, Detour, Five Minutes, Passage, Undercurrent, Hearsay, Interiors, Disturbance, Salut, Tilt, Tidal, Shift, Siren, Contradicting Unity, Save My Spot, Hold On, Momentum, and Behind Us*. Amanda recently taught workshops at Peridance, a Residency at Hofstra University, New Women, New York, the New York Gender Conference, and a Choreography Master Class at Temple University. Her 24th Season is being presented at BMCC Tribeca Performing Arts Center and her 20th Anniversary Season was presented at Baruch Performing Arts Center both as Residency Artists of the CUNY Dance Initiative. She has choreographed dance for Chicago's Motivity; for theatre productions including *House on Mango Street, Free to be You an Me, Once Upon a Mattress, The Wiz, Little Shop of Horrors, and Charlie & The Chocolate Factory*; and for her original theatre productions which include *Herland, Yellow Feather, and Slitting the Clouds*. In addition to her choreographic work, Amanda has directed off-broadway theatre in NYC at John Houseman Studio, 30th Street Theatre, Grove Street Theatre, Kraine Theatre, Center Stage, and the Producer's Club. Amanda teaches dance and theatre to New York City children and has been on faculty at The Brearley School, Brooklyn Friends School, Beit Rabban School, Solomon Schechter School, and the New Acting Company. She has taught dance composition and technique at the Berkshire Institute for Music and Art and taught dance and theatre in Israel at the Israel Museum, English Village, and the Arad Community Center. Amanda led the workshops "Accessing Inspiration for Dance-Making" and "Teaching a Choreographic Process" at the 3 NYC Arts-in-Education Roundtable's Face to Face conferences. She has also presented her choreography at NYU's Women and Theater conference and at Dance Teacher Summit. She is the recipient of grants from the NY State Council on the Arts, The Harkness Foundation for Dance, the Friars Foundation, Dizzy Feet Foundation, Bronx Council on the Arts, NYC Department of Cultural Affairs Cultural Development Fund, NY City Council Members Bill DeBlasio, Kevin Riley, Andy King, Carlina Rivera, Althea Stevens, James Gennaro, Irma Vernikov, Marjorie Velazquez, Farah N. Louis, Margaret Chin, and Rosie Mendez, Manhattan Borough President, Met Life, City National Bank, Credit Suisse, and the Bossak/Heilbron Charitable Foundation. Amanda participated in the Choreographer's Lab program at Jacob's Pillow. Her work has been presented twice on Jacob's Pillow Inside/Out Stage, at Tribeca Performing Arts Center, in the American Dance Guild Festival, DUMBO Dance Festival, APAP Conference, COOL NY Dance Festival, Wassaic Dance Festival, WestFest Dance Festival, Movement Research's Performance Series, Earth Celebrations, Dixon Place, and Pushing Progress at Peridance. Amanda has a 500-hour yoga teacher's certification from Laughing Lotus Yoga Center in NYC and teaches yoga privately and at Crunch Gym in NYC. She has a Masters from NYU's Tisch School of the Arts in performance studies and a B.S. from Northwestern University in theatre, women's studies, and dance.

Ashley McQueen (assistant to the director/dancer) is a New York City-based performer, choreographer, and teaching artist. She holds a BFA in Dance from Webster University and an MFA in Dance from Hollins University. Ashley has worked with choreographers such as Amanda Selwyn, Shawn T. Bible, Paris Wilcox, Maurya Kerr, Jennifer Medina, Christine Knoblauch-O'Neal, Jennifer Huffman-Olivas, Omar Olivas, James Robey, Uri Sands, and Michael Uthoff; and performed as a company member with ShawnBibleDanceCo, Common Thread Contemporary Dance, and Arova Contemporary Ballet. Her choreography has been commissioned by organizations such as Peridance Youth Ensemble, Hamilton College, Minnesota Ballet, Big Muddy Dance Company, Arova Contemporary Ballet, Alabama Dance Theatre, and Southern Danceworks; and presented at festivals such as Dance St. Louis Spring to Dance, Midwest RADFest, NYC Transit Museum, Westfest: All Over Westbeth, and American College Dance Festival. She previously taught as an Adjunct Professor of Dance at Manhattanville College, and choreographed in residency with Hamilton College and Webster University. She is the Founder/Artistic Director of Smashworks Dance, a New York-based nonprofit dance organization, whose collaboration credits include writing the movement activities for Rebel Girls Productions' chapter book, "Alicia Alonso Takes The Stage," and exploring dance-clown fusion at the Theaterlab Hotel New Work residency, in collaboration with Hope Salas and Justin Cimino.



Torrey Harada (rehearsal director/dancer) originally from Abington, Pennsylvania, trained at Metropolitan Ballet Academy under the direction of Lisa Collins Vidnovic and received a BFA with a ballet concentration from Marymount Manhattan College. She has worked with choreographers and performed works by Kanji Segawa, Kate Skarpetowska, Lar Lubovitch, Pam Tanowitz, Deganit Shemy, Abdur Rahim Jackson, Jane Vorberger, and Anthony Ferro. Torrey was selected as an artist to participate in the Cunningham Fellowship Trust Workshops and is a long-standing instructor at Physique 57.

Kevin Avila (dancer) is a young New York City based dancer. Originally from Minnesota, Kevin danced with the esteemed Larkin Dance Studio for over 10 years. During that time he had the opportunity to perform on the NBC tv show World Of Dance with the trilogy. He has recently finished a worldwide contract performing for Norwegian Cruise Lines.

Emanuele Fiore (dancer) is from Bari, Italy. In 2019 he moved to New York to study at The Ailey School in the Certificate Program, where he had the chance to dance choreography by Helen Simoneau, Daniel Ross, Janice Rosario, Darrell Moultrie, Amy Hall Garner and Ronald K. Brown. Emanuele also got the chance to perform for the Alvin Ailey American Dance Theater Opening Night 2022 at New York City Center and to be a member of the Ailey Student Performance Group. Outside of his school experience, he participated to several performances, dancing choreography by Annabelle Lopez Ochoa, Nicole Corea, Yebel Gallegos, Norbert De La Cruz III, Earl Mosley, Alrick Thomas, Paul Taylor and David Parsons. Emanuele has also choreographed several pieces and he is premiering his first show "What about Love?" for Spark Theater Festival in Fall 2023. He is currently a company member of MWC2, AFFEKT, and Amanda Selwyn Dance Theatre.


Manon Hallay (dancer) originally from France, trained at the Conservatoire de Tarbes, the Royal Ballet School of Antwerp and The Ailey School as a scholarship student. Manon has worked with Sidi Larbi Cherkaoui and Michael Shannon, she is the artistic director of Les Ballets Nomades and is a teaching artist with Notes in Motion.

Misaki Hayama (dancer) originally from Tokyo, Japan, graduated from Saitama Prefectures High School of Arts and studied dance at Japan University of Art. She performed in a dance ensemble for The Lion King and A Chorus Line in Japan for four years. Misaki attended The Ailey School as a Fellowship Student, she has had the opportunity to perform at The Apollo Theatre and has worked with Oberdiah Wright, Leslie Dockery, and Alfredo Gillman.

Isaac Kerr (dancer) originally from Ontario, Canada, is a recent graduate of The Ailey School's Certificate Program. His performance credits include: The National Ballet of Cuba's *Hansel and Gretel*, CBS' *Star Trek: Discovery*, and Disney Channel Canada's *The Next Step*.

Minseon Kim (dancer) originally from South Korea, trained at Fiorello H. LaGuardia High School of the Arts and received a BFA in Dance from Marymount Manhattan College. Min has danced with Lauren Hale Dance and has performed works by Adam Barruch, Sidra Bell, John Butler, Abigail Levine, Sophie Maslow, Milton Myers, Alwin Nikolais, Benoit-Swan Pouffer, Shen Wei and more. Currently, she is a company member and rehearsal director of Lydia Johnson Dance and is a certified yoga instructor.

Michael Miles (dancer) originally from St. Mary's County, MD, studied at the Bailey Studio of Dance, the Abigail Francisco School of Classical Ballet and received a BFA in Dance at New York University. He has performed works by Ron K. Brown, Lar Lubovitch, and Wayne McGregor, along with pieces choreographed by former colleagues.



Oscar Antonio Rodriguez (dancer) originally from Venezuela, has a degree in Mechanical Engineering and an MFA in Dance from NYU Tisch School of the Arts. He has trained at the Warehouse Dance Complex in San Jose, Costa Rica, the Chuthis Movement Intensive (Costa Rica), the b12 Dance Festival (Germany) and the VIM VIGOR Intensive (New York). He was featured in the first Costa Rican Broadway musical productions "West Side Story" and "Chicago"; and Short North Stage productions of "West Side story" and "Saturday Night Fever". Oscar has worked with Cherylyn Lavagnino Dance, he is an EMC Candidate and a member of SAG-AFTRA.

Anna-Alisa Belous (costume/scenic designer) received an MFA in textile design from the Art and Design Academy in St. Petersburg, Russia and an MFA in costume design from Brandeis University. She has designed costumes for Nai-Ni Chen Dance Company, Philadanco (PA), Elisa Monte Dance Company, Big Apple Baroque, Dusan Tynek Dance Company, Rebecca Kelly Ballet, Carolyn Dorfman Dance Company, Marymount Manhattan College, The Juilliard School, Actor's Shakespeare Project (MA), Portland Stage Company (ME), Manhattan School of Music Opera Department, Immigrant Theater, The New School for Drama, LAB Theater, Boston Playwrights Theater (MA), Modus Opera, and Blessed Unrest Company both as set and costume designer. Anna-Alisa works as an Artist in Residence for Dance Department at Williams College, MA. She has been costume designer for Amanda Selwyn Dance Theatre since 2002.

Zachary Ludescher (videographer) is a Brooklyn-based filmmaker and co-founder of Dakoiti Pictures. Zachary began his career editing numerous shorts, commercials, and documentaries, including the 2006 Mid-Atlantic Emmy Award-winning documentary "LifeLinkPSU: A Road to Independence." Since then, he has branched out into high-definition cinematography, shooting a profusion of both narrative and non-narrative work.

Dan Ozminkowski (lighting designer) has a BFA. in theatre design/technology from the Conservatory of Theatre Arts & Film, Purchase College. He has collaborated with Amanda Selwyn Dance Theatre since *Disturbance* in 2006. Recent regional credits include *Treasure Island - A New Musical* (Arkansas Repertory Theatre); *Let Me Down Easy* (Arena Stage, Wexner Center, Philadelphia Theatre Company, San Diego Repertory Theatre, Berkeley Repertory Theatre). Additional design credits include *Spirit of Uganda 2010, 2012* (North American Tours); *Treehouse Shakers* (US tours); *A Celebration of Maurice Sendak with Tony Kushner (92Y)*; *If You Could See* (o/o Broadway); *To Walk in Darkness & B*tch* (o/o Broadway); *Merry-Go-Round Playhouse* (Four Musicals). Associate & Assistant work includes: *One Night With Janis Joplin* (Regional Tour); *Impressionism* (Broadway), and *Le Reve* (Wynn, Las Vegas). Nominated, Barrymore PECO Award 2011. A member of United Scenic Artists local 829.

Gina Solebello (stage manager) is an NYC-based Stage Manager who is thrilled to be working with Amanda Selwyn Dance Theatre! Gina is a regular stage manager for the Ailey School, AileyCamp, and Ailey Extension, and is also a substitute Assistant Stage Manager for the Alvin Ailey American Dance Theater. Recent theatrical credits include: (A)loft Modulation (the american vicarious), Make Believe (Second Stage Theater), Faust 2.0 (Mabou Mines), Emma and Max, ms. estrada, INANIMATE (The Flea Theater). Gina is a proud member of the Actors Equity Association.

Joel Wilhelmi (sound designer) is the theater technical coordinator at the Ailey Citigroup Theater. He is proud to be working with Amanda since 2007. His design credits include *Sweeney Todd*, *Spelling Bee*, *Snapshot*, *India Dreaming*, *Motel Blues*, *The Heiress*, *Low Life*, *Three Women in Indecision*, and *Bogusnova*. He was sound engineer for many theatre productions including *The Listener*, *Bridge & Tunnel*, *Dream A Little Dream*, *Fucking A*, *Something Old Something New*, *Blue Surge*, *Good Thing*, *The Castle*, *Evolution*, and *Hedwig and the Angry Inch*, and for films including *Palmetto*, *Madison*, *Lawn Dogs*, *People Like Us*, *The Last Late Night*, *This Train*, *Winner Takes All*, and *My Father's House*..

Administrative Team

Amanda Selwyn, Artistic/Executive Director
Milan Agnew, Marketing Director
Janet Cesarotti, Development/Program Associate
Ashley McQueen, Assistant to the Artistic Director
Bailey Randolph, Lead Teaching Artist
Erke Roosen Castelluzzo, After-School Site Director
Emily Schwartz, Lead Teaching Artist
Alana Marie Urda, Director of Education
Michelle Tabnick, Publicity Consultant

Boards of Directors

Cinnamon Chambers-Lewis, Co-Chair
Tembi Sibanda, Co-Chair
Erika Roegies, Treasurer
Marie Etienne, Secretary
Sandy Forbes
Amanda Selwyn
Shircara Stewart

Photographers

Nir Arieli, Maria Baranova,
Christopher Duggan, Danica Paulos

24th Annual Performance Season

A Night for Our Future

September 22, 2023
Arts on Site, NYC

Dance on the Pond

September 30, 2023
Home of Janice Pickering
New Paltz, NYC

Habit Formed Community Performance

November 22, 2024
PS 41 Bronx, NY

Community Performance and Family Engagement Workshop

February 1, 2024
Cypress Hills Collegiate Preparatory School Brooklyn, NY

Choreography Workshop: Motifs & Structures

February 21 2024
BMCC Tribeca Performing Arts Center, NYC

Habit Formed World Premiere

March 1-2, 2024
BMCC Tribeca Performing Arts Center, NYC

Amanda Selwyn
Dance Theatre
presents

Habit Formed
World Premiere

March 1-2, 2024 | 7:30 p.m.
CUNY Dance Initiative Residency Artist

BMCC
Tribeca
PERFORMING ARTS CENTER



Amanda Selwyn
Dance Theatre

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